The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

SEPTEMBER
1939

Vol. XII — No. 11

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On the Cover—

MARGARET SANDE, *soloist at Radio City Music Hall, snapped in action during a recent performance.*
—Karger-Pix

To the Right—

ELEANOR BOLEYN, *soloist at the Paradise Restaurant, N. Y.*
—Volpe

THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

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THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

Training Talent

THE STATE ACADEMY SYSTEM IN U. S. S. R.

by **W. G. RAFFE**

EDITOR'S NOTE: *As the perfection of the many great dancers this system of training has produced, and is producing, is well known, this information should furnish an excellent basis for comparison with teaching methods in America. The general outline would be an ideal curriculum for any school. Too often young students are impatient to perform or teach before they have received sufficient training or cultural development, much to their own detriment.*

THE same "Russian style" of classical dance technique, blended from the Italian and French systems, has been taught with little variation for over a century in both Moscow and Leningrad. The changes made from the old regime are relatively few.

First, entrance is opened to talent rather than wealth. The technical work is still classical dance, but is extended to include modern phases; while the cultural training has been more widely organized to include political and economic knowledge.

Ballet training in Moscow is carried on in the same buildings of the State Academy as were used before the Revolution. Founded about 125 years ago, the courses in the *Moscow State Choreographic Technicum* are now organized as *Semeletka* (Preparatory High School) and *Technicum* (Technical University Course). The first runs for seven years, the second for three years.

All courses are offered free; no fees are charged at any time. About half the students qualify on proven ability, during their first or second years, for stipends or allowances as regular workers.

The school buildings, situated near the centre of Moscow, have been used for dance training for many decades and are quite extensive. Eight large practice rooms have bare, wooden floors of the same construction as the great stage of the Bolshoi Theatre—squares of about one metre, laid in a kind of parquet. Like the stage, they are unpolished. Each practice room is high and well-lighted, with but few mirrors. Every room has a grand piano; gramophones are not used. There are 15 qualified pianists who provide practice music and who also teach the piano-playing classes.

The total staff—all experts in their respective jobs—numbers 110 persons. Of these, 80 are actual teachers of the various subjects and there is always a doctor on duty, one of a Medical Commission of Specialists, who can at any moment call in his colleagues. The Moscow State Academy is under the same official control as the Bolshoi Theatre; namely, the Central Commission of the All-Union Executive of the Soviet Republics. The Academy is thus a very high State institution (somewhat like the leading British art foundation, the Royal College of Art in London, which works under direct control of the Board of Education in Whitehall).

At the time of my last visit in January, 1938, the Moscow Academy had a total of 235 students on the rolls, of whom 215 were in the *Semeletka* and 20 in the *Technicum*. Most of the students are from Moscow City and District; a few from further away. Upon inquiry I was told that the entrance tests for the *Technicum* were very difficult. Many students complete their *Semeletka* course and then return to their home towns, not intending to become professional dancers. Some drop out of the course, as they do everywhere; others change their work and adopt acting or another art, for which their Academy training proves most valuable. Some teach school dance classes, which are now increasing. Others come solely in order to learn how to teach dancing, to become ballet masters or producers in other cities of the Union.

Children are recommended at about the ages of nine or ten by parents, teachers or friends, or more usually by the day-schools. A Special Commission yearly examines all the children for health, physique and mentality.

All the younger students (in the *Semeletka*) are attired in the newly designed practice dresses of blue piped with white, with short, full skirt and close bodice. These dresses are provided to measure, maintained and washed free of charge, as are the ballet shoes always worn at practice. The older girls in the *Technicum* wear black practice dresses of a more traditional style. All these costumes, ballet shoes, etc., are made in the large workshops in Petrovski Perulok, which are devoted solely to supplying the Bolshoi Theatre, and where over 300 people work regularly. The teachers themselves do not wear any regular practice dresses.

The curriculum of the *Semeletka* is arranged in seven courses, each of one year's duration. There are eleven different subjects taught in varying allotments of time. Thus, *grim* or make-up does not begin until the second year, amounts only to one hour weekly in *Semeletka,* and is dropped from the *Technicum*. The complete range of subjects covered and the level of excellence demanded as standard, is very high. Naturally, the directors' chief concern is actual dance practice, but other subjects such as languages, drawing and anatomy are also required. There are very few Academies which give this wide range of efficient training.

(*Continued on Page* 30)

The immortal Anna Pavlova and Michel Fokine, the great choreographer, both products of the training outlined in this article.

Illustration—A

Looking at Dance Teams

A SCULPTOR'S WAY

By **THE BASSOES**

THE DANCE-TEAMS to-day are doing fine, artistic pieces of work, according to the sculptor's way of looking at them. The sculptor's eyes are like an ex-ray. They look right through the dance team and see spirals and parallel and symmetrical lines which are giving the public pleasure without their knowing just why. But the sculptor knows why because he is rigidly schooled by the masters to see lines in all nature and in all movement.

Miss Brenda Putnam, a prominent sculptor, points out that two people make a composition and that they should be well matched in order to have the same lines. Long leg lines, expressive backs and necks, and arms handled in a way to complete the spirals in the composition of the two bodies are the fundamental things for the dancers to work on, she says.

An undulating line can grow up from the feet, through the legs, back, neck and head and finish at the finger tips of up-lifted arms like a morning-glory tendril reaching upward. This *line of beauty,* which is seen in all nature, would be more expressive in the profile because the diagonal lines of the spiral are more definite. To twist the body would give a more expressive spiral. Muscles are arranged on a bias in our bodies to make the twist possible and we can do much to make our dancing beautiful by stressing a twist in the body from the feet to the extended finger-tips.

The spiral pattern is not only carried out in the figures of the dancers, but it is in the floor patterns and movements of the lifts. To make the most of the spiral in the lifts, the movement should be begun on the floor with steps like pivots or running turns, until the point comes in the momentum for the feet of the girl to leave the floor. She should then be lifted in a sustained spiral to whatever height is to be the climax. A crescendo in the music is also a spiral and gives support to the lift. The fall should be controlled and the music a diminuendo to continue the spiral effect.

In some cases the partner lowers the girl until she almost touches the floor and is spun until the time comes for them to resolve into another movement. Miss Putnam stresses the spiral because it is a living line. "It moves, it either grows or diminishes, *it goes somewhere!* It is one of the primary lines of growth and unfolding in nature." (see A.)

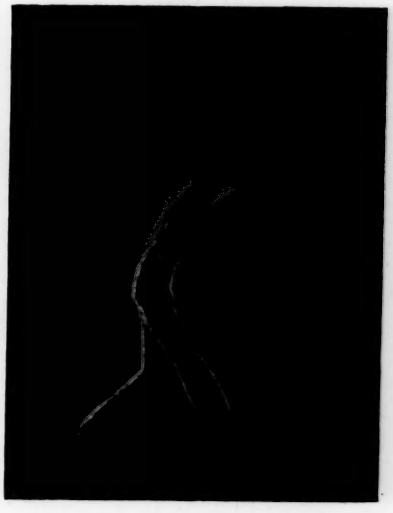
Symmetry is another law of nature. We see it in the reflections in the water and the wings of birds and insects, the fronds of ferns, and the left and right side of our bodies. Dance-teams make a great use of symmetry in their mirror-like poses and movements. In illustration (A) you see an example of symmetry made with little pipe cleaner figures. Illustration (B) is an example of parallel lines and also the repeated pattern which is very restful to the eyes. Two people moving in exactly the same pattern are pleasing. An example of the success of the repeated pattern in dancing is found in the Rockettes. That extraordinarily long line of girls, making the same movements in precision, is very restful and never fails to delight the audience.

If dance-teams are interested in enlarging their knowledge of the use of the spiral and the parallel or symmetrical pattern to make their dancing more artistic and ultimately more saleable to the discriminating public, they can save themselves a lot of physical effort by learning how to make these little pipe cleaner figures shown in the illustrations. It is very simple and helps to brighten a rainy Sunday afternoon. You build them in proper proportion and place them in little holes in a board and bend the joints of both figures until you discover something new and interesting to put into a dance. Good use should be made of the bending of the back and neck. The head is only a solid box and its expression comes from the movements of the neck. A strong neck should be able to arch well forward or sideward. A sway-back should be avoided but plenty of bend must be in all the joints of the back. Also, as you know, the legs and arms bend only at the joints, since they are made of rigid bones. These little points greatly effect the appearance of the little wire figures.

Miss Putnam gives simple instructions to make these little figures in her new book "The Sculptor's Way." A sculptor's way can be a dancer's way and so we shall quote these instructions for you:

(*Continued on Page* 30)

Illustration—B



Give the Child a Chance

By **DOROTHY NORMAN CROPPER**

In a recent issue of "This Week" an article by Fred Astaire "Should Your Child Be Taught to Dance" contained the most practical and common-sense angles on the question that I have yet read. Fred Astaire is known to a large percentage of the people of the world and therefore what he says has more weight with the public than what an almost unknown person or one known only to a certain group writes. Much of the most accurate writing on dancing is by persons not sufficiently well known to carry conviction. Therefore, let us congratulate ourselves that Fred Astaire is among us with his very sensible and practical ideas—and his modesty.

The bane of every teacher's existence is the fond mother who brings her daughter to the studio enveloped in that age old tradition created by many parents that because little Sally "stands on her toes naturally and makes up all her own steps every time she hears music on the radio" she absolutely must have dance talent. Suppose we just analyze this situation: motion is a primitive impulse, motion to music is a delight to the average child and because the child is too young to have developed self-consciousness he moves in the only way that occurs to him at the time; but let us be sensible—his motion is natural to him and not acquired through any effort on his part. Admittedly some children are more pleasing to watch in motion than others and this we characterize as "gracefulness," but it is *we* who thus interpret it, not they. Many children who "make up their own steps" are discovered to be totally incapable of taking direction and in such a case they practically never turn out to be dancers (I say "practically never" advisedly as I have had two exceptions to this rule within the realm of my own experience). The foregoing then is the unvarnished truth as I have found it.

If it were possible to prevent parents from forcing children beyond the capability of their years, it is a safe inference that we would have better dancers. Anatomically it is unsafe for a small child to stand on the toes, that is, the *pointes,* because, until at least the age of seven, the bones of the foot and leg are not sufficiently developed to support the body weight in any position but the natural ones. It is suitable and advisable for children to have dance lessons if, as Mr. Astaire points out, they do not show an aversion to it. Dancing should be developed in the young if for no other reason than that of health but instruction should be careful, gradual and always suited to the age of the pupil. To stand on the *pointe,* to "toe dance" as we are all tired of hearing it called, seems to be considered by many outside the profession as the acme of dancing perfection. It is far better for any pupil to learn the technique of the ballet first in a soft slipper and then at a suitable time take the required training necessary for toe work than merely to be able to move about on the *pointe* before any technique has been acquired.

Parents too often try to realize their thwarted ambitions in their children and this is always a mistake. Instruction in any study should be gradual, not forced. Deliver us from the child who is permitted to run wild by gratifying only his own desires but, likewise, deliver us from parents who impose their desires on a child who is totally unsuited for them! The older mind must always guide the younger but it should be as a guide, not as a dictator.

We are all familiar with the show-off instinct in children but if we are honest we must admit that many adults suffer from the same complaint. The word "psychology" has an ominous sound but if we start by translating it as "common sense" we have gone a long way in the understanding that is an absolute necessity in the teaching of young children. To be able to view a matter from the child's viewpoint we must begin by realizing the child's limitations—mental as well as physical.

There have always been children, and always will be, who are regarded as prodigies in the arts simply because when genius is present no amount of good or bad teaching, forcing it or even ignoring it, makes the slightest difference. This, however, is the exception rather than the rule. For a child to be trained in dancing at the expense of his general education is the greatest mistake any one can make. An intelligent person has far more chance of a lasting achievement than an unintelligent one and the more education is pursued the wider becomes the mental horizon. Admittedly, much that we learn in school is discarded as we grow older but the value of the training lies not in what we have learned but in the fact that we have learned it and in the process acquired the habit of thinking clearly and logically.

D. M. of A. 56th Annual Convention

Leroy Thayer Reelected President

by **RUTH ELEANOR HOWARD**

1939-40 OFFICERS OF THE D. M. OF A.

President—LEROY H. THAYER, Washington, D. C.
1st V. P.—JOSHUA T. COCKEY, Baltimore, Md.
2nd V. P.—JULIA MILDRED HARPER, Richmond, Va.
3rd V. P.—JACK BOWMAN, Pittsburgh, Pa.
4th V. P.—OSCAR DURYEA, New York City.
5 Year Director—FENTON BOTT, Dayton, Ohio.

THE Fifty-Sixth Annual Convention of the Dancing Masters of America is now history. Opening July 30 at the Astor Hotel in New York, immediately following the usual two-weeks Normal School, this convention which has been heralded for a year as one of the greatest in the organization's history proved to be as outstanding as its sponsors had predicted.

Paramount news, of course, is the election of officers which took place on August 5. President Leroy H. Thayer was returned to office for another year by the unanimous acclaim of the membership. President Thayer, earlier in the week, had reported on his activities for the year, pointing out that he had spent considerable time keeping a watchful eye on the progress of such legislative attempts as the Fine Arts Bill and other measures which, if passed, would react to the disadvantage of the dance profession as a whole, keeping himself in readiness to act when the occasion demands. He also gave an account of his visits to various affiliated clubs throughout the south and east in an effort to stimulate enthusiasm for the DMA and, consequently, swell the local membership rosters.

Other officers elected are: Joshua T. Cockey, Baltimore, Md., First Vice President; Julia Mildred Harper, Richmond, Va., Second Vice President; Jack Bowman, Pittsburgh, Pa., Third Vice President; Oscar Duryea, New York City, Fourth Vice President. Fenton Bott, of Dayton, Ohio, was re-elected to the Board of Directors for a term of five years, and Secretary-Treasurer Walter U. Soby, of Hartford, Conn., was re-elected to the office he has held for the past sixteen years.

Buffalo, Detroit, Pittsburgh and New York were the cities nominated for the 1940 convention, with Buffalo and Detroit withdrawing before election-time in favor of Pittsburgh which, they reasoned, had worked diligently for several years to induce the teachers to hold a convention in their city and whose plan for the entertainment of the members next year, as submitted by Jack Bowman and Jack Huston, president of the Pittsburgh club, was so eloquent as to outbid all others. When balloting began, Pittsburgh and New York were the only contestants and Pittsburgh easily won the convention for 1940.

The program for the entertainment of those who attend the Normal School and convention in Pittsburgh next year, as submitted during the nomination of cities follows:

ENTERTAINMENT FOR NORMAL SCHOOL

Wednesday Night

Trip to Kennywood Park, one of the finest amusement parks in the country.
Free bathing—free dancing to M. C. A. Orchestra.
Free tickets on all amusements. (There are 102 in the park.)
Lunch free at the end of the evening.
FREE TRANSPORTATION.

Saturday

Visit to Phipps Conservatory, where the largest Orchid gardens in the world are located.
Situated in beautiful Schenley Park, in the heart of the Civic Center, you may also visit such points of interest as—Cathedral of Learning, Mellon Institute, Heinz Chapel, The Stephen Collins Foster Memorial.

Sunday

A free picnic in the Allegheny Mountains, all day.
Transportation and picnic food free.
Come dressed in slacks.

Monday Night

Round of all Pittsburgh night clubs.
A male partner for every lady.
No charge.

Wednesday Night

Visit to North Park and the largest swimming pool in the world.
Golf, horse back riding, tennis, swimming—free.

Saturday Night

Guests of Pittsburgh Club No. 10.

CONVENTION ENTERTAINMENT

Sunday Night

President's Ball.

—Jay Seymour

PRESIDENT LEROY H. THAYER *of Washington, D. C., (right) receiving congratulations from Director Jack Frost of Detroit, Michigan, on his unanimous nomination for a second term.*

Orchestra and floor show will be furnished by the Nixon Night Club at no cost to D.M.A.

Wednesday Morning

Buses will take you to the Heinz Plant, the largest food plant in the world. Lunch served free.

Wednesday Afternoon

In the afternoon, buses will take you to the world famous Irvin Works, the largest steel plant in the world, which has just been completed at a cost of $72,000,000.
Buses will return you to the hotel.

Wednesday Evening

The evening will be spent on the steamer "St. Paul" sailing down the beautiful Ohio. It will be a four-hour ride with dancing, show and refreshments.
A cool, pleasant, enjoyable evening.

If the officers allow us, we will furnish 100 young men as partners for the unescorted ladies. They will be from the University of Pittsburgh.

A brilliant faculty including Mme. Serova, Berenice Holmes, Ernest Carlos, Paul Mathis, Gene Snyder, Frances Cole, Edna Passapae, Christine MacAnanny, Adele and Carlton Richardson, Alberto Galo, Donald Sawyer, Marlynn and Michael, Bernie Sager, Russell Curry and Myrtle Doris Pettingale contributed a wealth of valuable material. As an extra feature a special class in ballroom dancing was presented on Wednesday, August 2 (World's Fair Day) by Mrs. Irene Castle. Mrs. Castle appeared through the courtesy of Evelyn Hubbell and although she stated that it

(*Continued on Page* 30)

Souvenir Program

American Dancer Night at the Dancing Masters of America Convention

		Illustration
Acrobatic	The Three Willettes	1
Eliza	Lucille Small	2
Artists Dream	Virginia Comer	3
Waltz, One Step, Rhumba,	Adele-Trent-Sawyer	4
Speakeasy Bolero, Song of the Bayou,	Charles Smith	5
Arti Incense Invocation	Bhupesh Guha	6
Viennese Waltz, Tango, Maxixe, Georgia Cake Walk	The Van DeMarks	7
Granadas No. 5	Dorina DelSol	8
Ballet-Acrobatic	Laverne Lupton	13
Hungarian Mazurka,	Virginia Comer, Oreste Sergievsky	3
Tap	Coby, Gil and Gus	9
Spanish Castanets	Leonora Sola	10
Adagio	Alexis Dolinoff, Karen Conrad	11
Eccentric Dance	Leonard Barr	—
An Address	Irene Castle	14
Tango-Tap	Jere McMahon	12
Waltz	LaVerne Lupton	13
Dancing School Recital,	Alexis Dolinoff, Karen Conrad	11
Tango LaMorte, White Flame,	Gilrone & Starr	24
Mickey & Minnie Mouse	Half & Half	15
Water Lilly	Helen Muselle	18
A Charlie McCarthy Dance	Rod Rogers	23
Ballet-Tap	Leonora Sola	10
Fandanguillo, Farucca,	Maria DelCarmen	25
Ballet-Tap	Lucille Small	2
Begin the Beguine	Baron & Blair	21
Native Dutch Dances	Beata Sorel	20
Mazurka	Alexis Dolinoff, Karen Conrad	11
Zabran	Dorina DelSol	8
Medley	Miriam Stuart	22
Tap	Johnny Mattison	19
Tap	Ethel Mattison	16
Diggin' Around in the Boogie-Woogie,	Sammy Martin	—
Tap	Vic LaMont	17

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by **ALBERTINA VITAK**

FOKINE BALLET, *Lewisohn Stadium, July* 1.

The Stadium management is showing unusual enterprise this season in presenting many new musical artists and conductors. Yet, they are content to go on year after year presenting the same works by the "Fokine Ballet" which is just a hastily assembled group. However people still come by the thousands. And it must be said to the credit of the ballet corps and company that they did a surprisingly good job. And at least Vitale Fokine who directs while pére Fokine is away showed wisdom in securing such well known and brilliant dancers as Patricia Bowman and Paul Haakon.

To be sure there was some raggedness when the entire corps danced together, especially in *The Sorcerer's Apprentice,* the only novelty on the program, it having been presented but once a few seasons ago. Also the Stadium stage is now pretty shabby, with all kinds of ropes and gadgets visible, all of which add to the already numerous obstacles dancers must overcome in appearing here. One of the greatest of these difficulties is the conductor Alexander Smallens who just won't yield a fraction of a point (and seems to gloat in so behaving) in his direction for the dancing. This is as it should be *if* he were consistent in tempo but he is *not.*

Several assisting dancers contributed very good work, notably the delightful miming of the Sorcerer's Apprentice by Eugene Loring. (It was in this ballet that Mr. Loring's talent was first appreciated by this reviewer.) Nancy Knott has good classical style altho she doesn't seem very strong and is inclined to hold her head and shoulders too rigidly. Christine Kriens has a lovely quality which showed to particular advantage in *Les Sylphides.* In fact she and Miss Knott were alone in conveying the poetic mood of reverie that Fokine intended *Sylphides* to be. Miss Bowman, who knows better, danced with her usual beautiful technical skill but with a big smile and spirited style! This is about comparable to dancing Pavlowa's *Swan* with zip and a bright smile. Mr. Haakon, also, was too peppy and exuberant in style especially in the *Mazurka* which should be quite legato in line. With the honor of being two of America's finest dancers there is also the responsibility to uphold and maintain high artistic standards. Their lapse may have been due to a subconscious wish, faulty but possible, to make it up to the audience who had been twice disappointed and rained upon, tho the result is still unforgivable.

In *Scheherazade* there were many innovations in the role of Zobeide also interpreted in vivacious style by Miss Bowman. But as she did not learn this part from Michel Fokine himself she undoubtedly didn't realize that she was doing so much unsuitable embellishing. Albeit she danced beautifully. She and Mr. Haakon with his bounding leaps created an exciting dance spectacle.

Some of Mr. Haakon's best work of the evening was the imaginatively arranged cavortings of the bewitched broom in *Sorcerer.* He well deserved the several outbursts of spontaneous solid applause.

Other solo dancers in the cast were Dorothy Denton, Winona Bimboni, Peter Birch, Andrew Johnson, Olaf Olgen, Miriam Poliakoff and Petra Gray.

Two additional performances, too late to be reviewed, were composed of *Spectre De La Rose, Prince Igor,* and *Tennis* (solo by Miss Bowman) in addition to *Scheherazade* —again, more "old stand-bys." Under these circumstances dance historians of the future will find that regrettably little was contributed by Americans of this period to the history of ballet. This fact also makes it almost impossible for our dancers to create any great or lasting fame for themselves such as Nijinsky and a few others still enjoy.

●

SAN FRANCISCO
by GUILLERMO del ORO

VELOZ AND YOLANDA, *Geary Theatre, June* 18.

Having settled myself in Row A center with complete contentment I was prepared to enjoy what I am sure must have been a most enjoyable concert. However, immediately after the very excellent overture by the piano duo, Lella Sorell and George Kent, and the team's presentation number *Waltz at Dawn* the accordianist, Jerry Shelton, took his stance before me and from that time on I was almost as active physically as the dancers, my efforts being concerned with peering over and around Mr. Shelton in an attempt to see the stage. Under the circumstances I feel that this review could be written more adequately by Mrs. del Oro whose view was less obscured.—G.d.O.

I had upon previous occasions enjoyed the dancing of Veloz and Yolanda in various hotels, and felt skeptical as to the suitability of the concert stage for their particular type of work. After the program I was still of the opinion that the intimacy afforded in a hotel was more flattering to the team. A black cyclorama is hardly the background for which their routines were created. There seemed to be so much space on the stage which their presence did not fill and yet during their hotel presentations where there has been twice the actual space one was never conscious of a bareness. I think, perhaps their greatest charm is the informality of their presentations and their general attitude toward the audience. Somehow the concert stage demands a greater dignity than the style with which the team presents its numbers.

Of the twelve numbers given, *Tango Yolanda* was the most successful. The program notation stated that the team considered this, their newest routine, the finest they have created thus far. I think that is the general consensus of opinion and so if eventually the team replaced many of the routines in their repertoire with numbers of this calibre they might find themselves soaring to even greater heights and gaining a still wider popularity. V. d. O.

●

MYRA KINCH DANCE GROUP, *S. F. Opera House, June* 16.

We were entertained during the first half of the program by a splendid symphony concert rendered by members of the Federal Music Project and directed by Nathan Abas.

The Myra Kinch Dancers completed the last half with an imaginative and highly effective group of numbers.

Miss Kinch has accomplished an individual style of movement created from basic modern exercises and as a result is unlike other dance aggregations who have chosen the modern form as a metier. At no time during the performance was the theatricality subordinate to the "message," which is a point well worth considering by other choreographers.

The group was well rehearsed and the precision of each member was notable.

Miss Kinch not only proved herself to be a capable composer but a mature technician with an abundance of strength and a finely controlled body.

●

LOS ANGELES
by DORATHI BOCK PIERRE

LESTER HORTON GROUP, *Philharmonic Auditorium, June* 17.

The Horton Group appeared with the Freiheit Gesang Verein in a benefit performance of a presentation of *Benyomin the III.*

The choral group accompanied the dance as a vocal orchestra from the pit and made a tremendously effective and emotional background for the dance-drama which unfolded in several scenes, beautifully conceived and danced by the Horton Group. The choreography, scenery and costumes were all designed by Lester Horton and were uniformally excellent.

The story was clearly told in pantomime, but dance movement was predominant, individual dances were never injected at the expense of the swiftly-paced story, but rather contributed to the telling of the story.

It was the first "story" ballet in modern dance idiom I have seen which could be compared to the Russian ballets, and it proved with absolute conclusion that the modern idiom lends itself with complete ease to the story dance so long the sole property of ballet technique.

Eleanor Brooks as the girl, and Brahm Van den Berg as her sweetheart were excellent, and they danced a beautiful lyric love duet. Chaim Bukrinsky, an actor, gave a sympathetic pantomimic interpretation of Benyomin, heightened by considerable dance movement.

This would make an excellent production for the Hollywood Bowl, where an augmented chori would be heard to great advantage; and it is earnestly hoped the ballet will be repeated on future programs by Mr. Horton.

●

LITTLEFIELD PHILADELPHIA BALLET, *Ballets in AIDA, Hollywood Bowl, July* 7, 8.

Hollywood Bowl opened its 18th season of Symphonies Under The Stars, with a preseason performance of the opera *Aida,* with the Littlefield Philadelphia Ballet. Although they are appearing in the Bowl on July 18 in a full ballet program, much interest was

(*Continued on Page* 30)

ORION CHANTRY, *protege of Renee de Marco, who is doing Tommy Hyde routines (tap-ballet) in a six weeks engagement at the Rainbow Room.*

EUGENE LORING, solo dancer in The American Ballet Caravan and choreographer of that company's *Billy the Kid,* was engaged to play the role of the dancing master in Walter Hartwig's production of Mme. Sans-Gene in which Cornelia Otis Skinner was starred at the Ogunquit Playhouse, Maine, the week of August 14.

●

GERALD CUMMINS of the Sonia Serova staff is routining dances for Irene Castle to use in her forthcoming play under the direction of Alexander Kirkland.

●

LOUISE BROWNE, former Broadway star and current favorite of the London musical stage, was married to W. Keith Liversidge and is now living in Brussels.

●

YOKEL BOY, in which Buddy Ebson is currently starring on Broadway, is being considered for winter production in London.

●

NINA WHITNEY was soloist at Radio City Music Hall the week of August 3, in an original ballet pantomime, *Mariska.* Others who were featured in the revue were Nicholas Daks and Ivan Triesault.

●

EDDIE SINCLAIR will stage the dances for the new musical revue, *Vote for Youth,* which will have a preview showing at the summer theatre in Spring Lake, N. J., prior to its Broadway premiere. The Sinclair Sextette will be starred along with Benay Venuta and Walter Haskell . . . Sinclair, who is now dancing a ten weeks' engagement at Whiteroe Lake every week-end doing solos and numbers with Ann Anderson, has also been busy polishing up routines for Ames and Arno, currently appearing with Ben Bernie's band at the Astor Roof.

●

SUNNY RICE, who was a member of the Radio City Music Hall ballet four years and left to study tap dancing, returned August 3 as star of Russell Markert's spectacular revue, *Prismatic.* Although as a member of the corps de ballet the spotlight never singled her out, she comes back, a star in her own right at a salary many times what she was formerly paid. Film scouts have offered her screen tests from four motion picture companies.

●

MIRIAM MARMEIN has spent the summer in her dance theatre at Manomet, Mass., preparing new repertoire for her second transcontinental concert tour. Among other dance pantomimes she is preparing a dance version of *Alice in Wonderland* and *Through the Looking Glass* to be presented at the Brooklyn Academy of Music in December. In November she will tour in the middle west and in late January to the Pacific Coast.

●

MIRIAM WINSLOW and FOSTER FITZ-SIMONS will make their second appearance of the season with Reginald Stewart conducting when they appear August 16 with the National Symphony of Washington, D. C., at the Water Gate concerts. The pair who were successful with the Toronto Symphony last summer also appeared August 8 at a benefit performance at the Peterborough, N. H., Women's Club as a benefit for the McDowell Colony which was razed by the hurricane which hit New England last autumn.

●

THE KAMIN DANCE GALLERIES is currently featuring an exhibition of Dance Dolls of the World. The dolls, in fascinating costume, are shown through the courtesy of Huapala and the members of the National Doll and Toy Collectors Club.

●

NADJA'S reports from Paris state that the Massine ballet was packed at its Paris opening and the audience most enthusiastic . . . President LeBrun had a box at the Sakaroff's recital . . . A benefit for Nijinsky which was held in Paris June 28 brought Serge Lifar, Dolin, Escudero, Teresina, Nemchinova and Peretti together on a single program.

CALIFORNIA
by DORATHI BOCK PIERRE

THE DANCERS FEDERATION gave a reception at the Lester Horton Studios July 15 to honor the members of the Littlefield Philadelphia Ballet.

●

M-G-M HAS ANOTHER dance film, *Dancing Co-Ed,* under way.

●

SID FINKLEA, artist pupil of Nico Charisse, joined the Educational Russian Ballet Company in London where they opened on June 19. She, of course, has had her name changed to an unpronounceable Russian one.

●

WHEN THE MAUCH TWINS presented their home talent revue at the Ebell Theatre on June 18, with Freddie Bartholomew, Bonita Granville and other young screen players, Hal Belford staged the dances.

●

MAURICE KOSLOFF, associate producer of Imperial Productions, has announced the shooting of a color film called the *Romance of Dancing* which is starring Mona Gray, a noted artist's model and classical dancer. Mr. Kosloff has also been appointed technical director of a new Cudia-Color picture, a musical, called *Button-Button* and he has sent out a call for about two hundred very tall dancers to appear in it.

●

THE FOUR BRUCETTES, proteges of Bruce R. Bruce of Chicago, are dancing at the Folies Bergere in Mexico City and doubling at Club El Patio.

●

JAMES LYONS and Laura Post were presented by the International Dance Guild in a concert at Carmel, Calif., in June.

●

ZORINA, who still has a picture commitment to Samuel Goldwyn, is practically certain to play the leading role opposite Gary Cooper in *The Stranger from Home,* which is based upon the life of Hans Christian Anderson.

●

THE DANCE TEAM of Ygor and Tanyo are doing a dance specialty in *Sandy Takes a Bow.*

●

THE CALIFORNIA MILITARY Academy, in announcing its summer camp, stressed the fact that daily classes would be given by Elisa Ryan in ballet, tap and ballroom dancing.

●

THE EARL CARROLL Theatre-Restaurant is featuring a dance called the *Patty-cake.* It was conceived and staged by Eddie Prinz, dance director of the revue.

Student

Students of Lola Bravo as they appeared at the New York World's Fair in the Florida Pavilion, American Woman's Day, June 23.

• NEW YORK, N. Y.—Boris Novikoff, director of the Russian American Ballet School, announces the opening of enrollment for the fall classes. Students to receive certificates for passing the examinations in classical, operatic, ballet and modern technique for last season were: Margaret Hall, Betty and Mary Bride, Constance Del Duke and Gena Platoff.

•

Members of the New York Society of Teachers of Dancing have been studying throughout the summer in various schools and at the meetings of the conventions held here. The first meeting of the Society for the 1939-1940 activities will be held on Sunday morning, September 17, at the Hotel Astor at 11 o'clock. President Elsa Heilich will preside. The program, under the direction of Yolan Szabo, will present dances exhibited at the summer conventions and there will be a general discussion of dancing for the coming season.

•

Plans are under way for the opening of three new schools headed by Eafim Geersh, one in the Bronx and two in Brooklyn. Mr. Geersh and Company are giving weekly performances at Avon Lodge, Woodridge, N. Y., every Saturday evening during the summer. The program includes ballet and character numbers for which Mr. Geersh has composed the music and arranged the choreography.

• GLENDALE, L. I.—The Dorothy E. Kaiser Girls, eight lovely young ladies, are appearing at the Nemerson Hotel, Sullivan County, for the entire summer. Miss Kaiser also reports that her sister, Adelaide Joy of WJZ, is spending the summer at Androns Mt. House, Haines Falls, N. Y., singing, dancing and working with the stock company . . . Christine & Suzanne, having just finished an engagement at Leon & Eddies, are resting for a few weeks . . . After completing her present engagement at Happys Inn, Peggy Alexander will open at the Boulevard Tavern, Queens Boulevard. Miss Kaiser herself is remaining in the city because of a recent illness.

• PELHAM MANOR, N. Y.—Each season the ballet students of the Amy Ackerman Dance Studio try for credits for their dancing and the pupil receiving the most credits is given a choice of awards. Virginia Shimp. winner this term, has selected a subscription to THE AMERICAN DANCER.

• SYRACUSE, N. Y.—Sonya Marens presented her pupils in a dance recital *Moderne,* Wednesday evening, May 24, at the Loew's State Theatre. This variety program was received with much success by the large audience in attendance.

• SCHENECTADY, N. Y.—Enda Stipano, honor student for this month, of the Blanck School of Dance and Radio, is a most conscientious student and has now mastered fifteen dances which she has presented at many major entertainment projects. Report cards are given out each month by this school and Miss Stipano has acquired the highest average of merits for this month.

Miller and White, honor students of the Blanck School for the June issue, performed at the Hotel New Yorker for the National Costumers' Convention as a feature of the masquerade dance.

• HARTFORD, Conn. — Florence M. Greenland presented her students in a Dance Recital at the Bushnell Memorial Auditorium, Friday evening, May 19, to a capacity audience.

• BAYONNE, N. J. — Miss Christina Brownsweiger presented her Fifth Annual Dance Recital Friday evening, June 16, at the Mary J. Donohoe School Auditorium to a capacity audience. Miss Brownsweiger sailed Saturday, August 5, on a cruise to Bermuda, the West Indies and Bahamas.

• CROYDON, Pa.—Charlotte Cairus, pupil of Miss Sarah Granzow, sailed August 8 on the S.S. Queen Mary for London with Gertrude Hoffman.

• PITTSBURGH, Pa.—Charlotte L. Mady is now in New York studying ballet daily with Ella Daganova and is taking swimming instruction at Columbia University.

• SALISBURY, N. C.—The June Revue of the Norwood School of the Dance was presented on the 16th at the Boyden Auditorium. This song, dance and drama-reading revue met with huge success.

• RALEIGH, N. C.—Alice Clarke Mathewson presented the West Raleigh Studio of Dance pupils in her Fifth Annual Spring Revue, *World's Fair Follies of* 1939, at the Hugh Morson High School, Saturday night, June 3.

• SAVANNAH, Ga.—*Around the Musical Clock,* presented by the Marylin Youman's School of Dancing, Friday, May 26, at the Municipal Auditorium, climaxed a most successful season.

• OSHKOSH, Wis. — The Del-Wrights have been spending the summer in New York, where they taught at the Dancing Masters of America Convention.

• CINCINNATI, Ohio.—Virginia Garrett presented her pupils in a benefit performance at Hughes High School Auditorium June 9. One of the most outstanding of the eight scenes was *Baby Revels* in which fifty babies were featured. Miss Garrett sailed July 12 on the Normandie for study in Europe. Gloria Bon Tempo, her assistant, is spending the summer studying in New York.

• WASHINGTON C. H., Ohio.—Emerson Ludwick presented 125 of his students in an annual revue, *Dances of* 1939, before packed houses at the Fayette Theatre June 9 and 10 and the Majestic Theatre, Chillicothe, June 14.

Dickie Bellar, professional student of Emerson Ludwick, recently completed an engagement at the Arabian Gardens, Cleveland.

• LANSING, Mich. — The well-known Morlok Quads were the feature attraction of the Dance Revue of the Virgiline Simmons School of Dancing. Miss Simmons' Recital was given Thursday and Friday evenings, June 1 and 2. Each night an entirely different show was presented with some 200 children taking part.

• SHERWOOD FOREST, DETROIT, Mich.—After four years of successful teach-

Vecheslav Swoboda's professional children's ballet as presented in the 200-year old rose-garden of Mrs. Boswell Eldridge on Long Island, recently.

and Studio

ing here, Evelyn Livingston Smith has found it necessary to build an addition to her studio which will be ready for use when she re-opens her school in the fall.

• DETROIT, Mich.—Nicholas Tsoukalas has sailed for Europe where he will spend the next three months bicycling through Greece, Germany, etc.

• WALKER, Minn. — Doris Humphrey was the guest instructor in Modern Dance Technic and Composition at Camp Danworthy, from August 30 to September 3 and was assisted by Harriette Ann Gray, a member of her professional company. Also from the Humphrey-Weidman Company was Lionel Nowak, who served as accompanist and taught the classes in percussion. Starke Patteson of Minneapolis taught the classes in ballroom dancing, and in addition, there were lessons in early American and folk dancing. Horatia Owens was director and Gertrude Lippincott associate at this summer dance session which was the first of its kind held in Minnesota.

• TULSA, Okla. — Mascelyn Larkin, daughter and student of Eva Matlagova whose picture appears this month in the Honor Roll Department, is in New York studying with Celli.

• DALLAS, Texas.—A very successful dance revue was presented by the students of the Newman Dancing Studios June 21 at the Arcadia Theatre.

• BEAUMONT, Texas.—Two thousand spectators were held enthralled by the dancing and costumes at the twenty-seventh Annual Sproule Recital held June 20 and 21 at the City Auditorium.

• WACO, Texas.—Miss Elmer Wheatley presented her students in *Varieties of* 1939 at the Waco High School Gymnasium Tuesday, May 16. This variety program was presented in four acts and was well received by the capacity audience.

• GALVESTON, Texas. — Miss Louise Mariquine, talented and attractive blonde Galveston dancer, was selected as *Miss Galveston* to take her place as a member of the cast of the Casa Manana show at Fort Worth.

• POCATELLO, Idaho.—The Alice Frances Watson School gave their annual recital May 29 at the University Auditorium to a capacity audience. The branch schools conducted their recitals under the supervision of June Marion Watson at the Nuart Theatre in Blackfoot and at the Paramount Theatre in Idaho Falls.

(*Continued on page* 25)

Scenes from Convention of the Dance Educators of America, Inc. (DTBA).

Top: JOHNNY MATTISON *ad-libbing while the class rests; center,* VECHESLAV SWOBODA *demonstrating in front of his ballet class; below, new members of the Association receiving certificates and being sworn in.*

—Photos by Jay Seymour.

DEA CONVENTION

The fourth annual convention of the Dance Educators of America, formerly the Dancing Teachers Business Association, was held the week of July 24 at the Park Central Hotel, New York. The attendance exceeded the expectations of the Board as did the number of new members who joined during the week.

One of the features of the week was AMERICAN DANCER Night which took place Sunday, July 23, featuring a program on which the following dancers appeared:

Bill Pillich and Genevieve Hageman
Elmer Wheatley
Miriam Patterson
Roberts and Martin
Charlie Smith
Johnny Mattison
Maria del Carmen
Enrica and Novello

Friday night was the occasion of the closing banquet and ball with officers of the Dancing Masters of America (of which the DEA is Affiliated Club No. 24) as guests of honor.

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

Scenery and embellishment naturally belong to ballets. They should be appropriately varied, and whatever is introduced should be founded on the nature of the piece; every ornament must have a meaning and a reason.

NOTE. I am aware that Addison has observed, speaking of tragedy, in words nearly to this effect, "Ordinary minds are as much delighted with the decorations as with the words; but a man of sense is inspired with admiration from what a hero says, not from what accoutrements he wears. All the pomp and parade of royalty bestows not on Brutus one half of the majesty with which a single verse of Shakespeare adorns him."

The theatre displays its pompous scenery and gorgeous decorations equally to the learned and to the illiterate; and, if necessary to the subject and conformable to truth, such exhibition will not be blamed by men of taste. But when an author, confiding in these aids, neglects the interest of the plot, and leaves the characters imperfectly delineated, to give the painter and mechanist an opportunity of displaying their talent, he becomes a proper subject for the severity of criticism. In order that the charm of dramatic illusion may be perfect, decorations should accompany and help to explain a piece in its progress, but should never be made principal objects.

If it is a fault in plays to be continually changing the scene of action, even in the same act, so as to confuse the attention and spoil the interest, it is still more blameable not to avoid such an error in ballets, where pantomimic action, in certain situations, cannot, like words, either connect one scene with another, or show a reason for sudden changes.

Hence it appears that whatever changes we make, whatever novelty and variety we introduce into a ballet, our first and principal care must be, not to break the thread of its history, which thread is represented and sustained by *pantomimic gesture.*

This gesture is the only means in which the mind confides for an explanation of what is going forward, and which is now interrupted and destroyed by dancing continued to a most unreasonable length of time.

To this practice, perhaps, principally may be attributed the just complaints so frequently vented against the prevailing system of ballet representation.

CHAPTER XVII.

ON COSTUME

"La leggiadria del vestirsi, che tanta vaghezza a natural beltade accresce."

(Algarotti.)

Each performer should be obliged to wear that species of costume which is exactly appropriate and peculiar to the character he represents. Every remarkable characteristic of dress should be carefully studied; after which they may be modified and embellished as theatrical taste shall dictate.

This is an art that should not be neglected in theatres, since it greatly increases stage effect, and is advantageous both to the dancers and to those who perform pantomime. Persons of our profession cannot be too studious to dress in such a style as not to prevent the display of attitudes used in dancing, and yet at the same time to preserve the true character of the costume. Dancers are frequently obliged to make great alterations in their dresses when the peculiarity of shape or make might prevent or conceal the grace of their motions. They require, in short, to be lightly and elegantly habited; and their costume should be so arranged as to add a new charm to the art.

If, for instance, it is necessary to introduce a Turk or Eastern Caliph dancing, could such a thing be effected with their usual enormous costume? To attempt it would be ridiculous to the utmost; the dancer would be imprisoned by his apparel, and deprived of the means of displaying the simplest movements. Or, could it be expected that any performer in the part of an ancient knight should attempt to expose himself in a dance, habited in boots and spurs, military gloves, mantle and scarf?

It may be admitted that the court dress of those times was chivalric and picturesque, but were it preserved by dancers in all its severe formalities, it would be found impracticably heavy. Would anyone require of us to execute well struck positions clothed in the furred robes of Russia, or the thick-stuff gowns of Poland, accompanied by caps and boots of a fashion almost barbarous? Truth and nature cannot appear simply as such at the theatre. A certain resemblance to these can be always preserved, but still remember to display so much only as is pleasing and decorous. Adorn the original model, and reject what is faulty in it.

In Italy, and particularly at the great theatre of Milan, the most scrupulous attention is paid to the peculiarities of costume in their ballets. With them nothing is of greater moment than the dressing of a piece. Every habit is constructed after authentic monuments of art; and nothing is left unessayed by the management to complete the theatrical illusion. It were sometimes, indeed, to be wished that Italian artists would not copy with so severe inexactness those costumes the form of which restrains the easy movements of the body, and prevents a freedom of pantomimic action, for in such a case the ballet-master should certainly sacrifice something to the Graces.

In France, excepting at the Opera of Paris, every one has to find his own dresses; and he arranges them, consequently, according to the imperfect ideas he may have formed of peculiar styles in costume. Hence it happens that the characters of a piece are very rarely seen to be habited either with truth or dignity. Many of those performers, indeed, want the means to perfect their imitations. In provincial theatres, neither actor nor audience pay any attention to costume; if they are but gay, and fit the shape well, nothing further is required. The principal performers, indeed, are more appropriately dressed; but those of the secondary and lowest classes are habited in the most paltry manner. These glaring faults belong to the peculiar system of management in France, and consequently the *artistes* must not be exclusively blamed. Some means, indeed, ought to be suggested to remedy the defects attending the French theatrical government; that, however, cannot now form a part of our inquiries. In the meantime, it is impossible to forbear condemning certain performers, who, through ignorance and inattention, commit the most palpable blunders, not caring to preserve a shade of resemblance between their habits and what is really original; yet these are well provided by the management with all that is requisite for costume, and have, besides, at Paris, every opportunity of consulting productions of art, and of inquiring of men of learning. Their faults, therefore, are inexcusable; let those young persons who follow the theatrical profession avoid their example.

NOTE. From such remarks as these it must appear that Blasis is universal in his intentions; he endeavors to establish dramatic truth; and to expose theatrical absurdities wherever he finds them.

Talma performed the part of *Coriolanus* in a rich tunic and a Grecian helmet, which he had worn in the part of *Achilles.* Thus exchanging the appropriate and unadorned simplicity of the Roman casque for the magnificence of Grecian armor. The same performer, also, played *Niomede* in the costume he had displayed as *Orestes.* This might appear incredible when related of such an actor, who is esteemed the founder of tragic costume in France.

Lavigne, the celebrated singer, who held one of the first places at the Academy of Music, played the part of *Orpheus* with the helmet and sword of *Achilles.* Thus the Thracian bard appeared in the borrowed arms of the Grecian hero. This performer also appeared before the audience as a *Roman consul* adorned in the costume of Greece, the magnificence of which was worthy of Alcibiades himself; and certainly the severe and plain republicans of ancient Rome never dreamt of beholding their chief in such sumptuous garments.

(Continued next month)

Among the prominent teachers who have come to New York for Study this summer, are: reading across, starting at top: RUTH BARTHOLOMEE, *one of the assistants at the Ella L. Banks Studio of Dancing, Baltimore, Md.;* JULIA CUNNINGHAM, *Washington, D. C.;* GLADYS FORRESTER, *Winnipeg, Man., Canada;* FLORENCE M. GREENLAND, *Hartford, Conn. Second Row:* RUETH DEVENNE FERGUSON, *El Paso, Texas;* MISS MARCELLA DONOVAN, *Houston, Texas;* VIRGINIA LAWRENCE, *Lexington, Ky.;* MARGUERITE SWEITZER, *principal of the Marguerite Sweitzer School of Dancing, Kitchener, Ont., Canada. Third Row:* GAYNELL *and* WILLARD, *Huntington, L. I.;* BROWNEE BROWN, *Racine, Wisc.;* MISS ELMER WHEATLEY *of Waco, Texas;* ADELINE OTT LAHRMER, *Akron, Ohio;* MARYLIN YOUMANS, *Savannah, Ga. Last Row:* MADELON *and* PAULA MILLER *of the Miller Sisters Studios, Elmhurst, L. I.;* VIRGINIA SELF, *Dallas, Texas;* JOAN VORHEES, *Orange, N. J.;* DOLORES G. MAGWOOD, *of Worcester, Mass. and* JULIA MILDRED HARPER, *Richmond, Va.* *Please turn to next page.*

★ ★ ★ Visiting Teachers ★ ★ ★

★ ★ ★ Visiting

DO YOU KNOW YOUR DANCING?

(Answers to these questions will be found on page 25)

1. What are 5 of Fokine's greatest choreographic masterpieces?
2. Who are the most outstanding precision dancers in America?
3. What is the latest craze in ballroom dancing?
4. Name two standardized tap steps.
5. What famous Spanish dancer was partnered with La Argentina at the time of her death?
6. Who is Maitre de Ballet of the Ballets Russe de Monte Carlo?
7. What famous Californian is famous as a pioneer of the modern dance?

Among the prominent teachers who have come to New York this summer for study are, reading down: CORINNE HOYER *and* IRMA RUSSELL, *owner and assistant teacher of the Corinne Hoyer Studios of the Dance, Shreveport, La.;* NELLIE COOK *of Brooklyn, N. Y.;* ELLEN TANZOLA *and* LOUIS A. CRESENTA *of Philadelphia, Pa.;* FRANCES SNELL, *Chicago, Ill.;* MARTHA ROSE SCHWEIBINZ *of Pittsburgh, Pa. Second row:* VIOLA KRUSE *of Bronx, N. Y.;* MRS. EMMAMAE HORN *of Houston, Texas;* VIRGINIA WHEELER *of Elmhurst, L. I.; the* FREIBERG SISTERS *of Louisville, Ky.; and* MARGUERITE REYNOLDS, *Brooklyn, N. Y. Third Row: Assistant teachers of Frances Burgess School, Fort Worth, Texas;* MR. & MRS. PEP GOLDEN *of Cincinnati, Ohio;* MRS. L. HOFFMAN, *Washington, D. C.;* MR. G. B. MCKINNEY, JR., *Dennison, Texas and* ORA WATKIN CROSS *of San Angelo, Texas. Below: top,* MILDRED E. SMITH, *Taunton, Mass.; below: left,* GAIL SPANNAGEL, *E. St. Louis, Ill. and right;* MR. & MRS. BOB LEWIS *of the Flaugh Lewis School of Dance, Kansas City, Mo.*

Teachers ★ ★ ★

8. Who was the original La Sylphide?
9. Who was the inventor of the *entrechat* —and when?
0. Who heads the most famous group of men dancers in America?
1. Who was the composer commissioned to write the music for the ballet *Scheherazade?*
2. What composers wrote the music for the following ballets:
   Russes D'Amour *Corsaire*
   La Source *Raymonde* *Giselle*
3. What nationality were Marie Taglioni's parents?
4. In what city, what year and what ballet did Taglioni make her debut?
5. Who did the choreography for *Lac de Cygne?*

Below, first row reading from left to right: MRS. FRANK W. HOWELL *of Brooklyn, N. Y. and* AGNES WARD *of Minneapolis, Minn. Second Row*: SARA C. GRANZOW, *Croydon, Pa.; and* MR. & MRS. LARRY SIMONDS *and daughter, of Providence, R. I. Starting at top of page, reading down*: MISS ROSALYN BARMEIER, *St. Louis, Mo.;* MISS IRENE DEFORGE *of Rutland, Vt.;* HELEN SCHULTZ *of New Kensington, Pa.;* MRS. WINIFRED MITCHELL *of Hamden, Conn.;* MISS DOROTHY WEIKERTH, *Houston, Texas. Second Row*: HELEN DURHAM *of Gastonia, N. C., pictured with* JOHNNY MATTISON; IRMA HART CARRIER *of Vedado, Cuba;* MRS. HELEN MENAMIN, *Philadelphia, Pa. and* EDWINA ROBINSON *of Galveston, Texas. Third Row*: KITTY MACDOWELL *and* JEAN KING MORRIS *of the Vinona MacDowell School of Dancing, Uniontown, Pa.;* ELEANOR HACKWORTH *of Beaumont, Tex.;* MARY ROWLEY *and* CORA ELLEN FELIX, *Huntington, W. Va.;* VIRGINIA L. CAVANNA *of Germantown, Philadelphia, Pa. and* MRS. ELEANOR A. SHUPE *and Assistant,* HELEN LINDBERG *of Warren, Pa.*

★ ★ ★ Honor

This month's Honor Students are: starting at top, reading from left to right: JACQUELIN HUFFSTETLER, *seven year old student of the Fetner-McCulloch School of Dancing, Columbia, S. C.;* JOAN GORDON *and* JOAN RIEGER *of the Lottie Atherton School of Dancing, Malverne, L. I.;* LUCY ANNE DEAKIN, *student of* RENEÉ P. HILL *at the Wayne Academy of Dancing, Wayne, Pa.;* MISS ANNETTE ECKERT *of the Norma Allewelt School of Dance and its Related Arts, Syracuse, N. Y.; and* JACQUELINE LANIER, *pupil of Marion Durbrow Venable, Washington, D. C. Second row:* ELAINE KELLEY, *who after ten years at the Leona Turner School of Dancing in So. Orange, N. J., has moved to Wayne, Pa. where she is registered at the Renee P. Hill Dance Studio;* RUTH SPIEL, *student of Professor G. L. Alexander's Dancing Academy, Wilkes-Barre, Pa.;* MURIEL WERNER *of the Dorothy E. Kaiser School of Dancing, Glendale, L. I., picture taken at the Hippodrome Theatre, New York City;* FRANK BARECCA, *twelve year old student of the Roma Serra Dance Studio, Pittsfield, Mass. who was featured with the Roma Serra Dancers in Cheshire;* ROSALIE ROMANO *of Jimmy Payne's New York School. Last row:* WILMA JANE ROBERTS, SARAH GILBERT, MARY TYLER *and* WILBUR RIESER *of the Bess Newton Brown Studio of Dance, Warren, Ohio;* BUBBLES BROWN, GLORIA *and* LORRAINE BENNER, MARIE MATTHEWS, BEVERLY FULLER, DOROTHY BILLS, NADJA MESHKO, VIOLET FESSLER *and* ANN MCANDREWS, *students of* EDITH A. JONES, *St. George, S. I., N. Y., who danced at Billy Rose Acquacade during Richmond Borough Week at the New York World's Fair; and students of the Mildred Drewes Dance Studio, Richmond Hill, L. I.*

(*Continued on next page*)

Roll ★ ★ ★

STUDENT AND STUDIO

(*Continued from page* 19)

CALIFORNIA
by DOROTHI BOCK PIERRE

• OAKLAND, Calif.—*Dancing Down the Years—from Song and Story* was the title of the dance pageant presented by the pupils of Frances Hatch Park at the Ebell Club, Saturday, June 3. Lighting effects for the performance were by Deane Crockett and Earl Riggins, of the San Francisco Opera Ballet.

• SAN JOSE, Calif.—*The Snow Queen,* a dance drama presented in four scenes by the Junior and Professional students of Luva Stratton on June 3, was received with great enthusiasm. Mr. Raoul Pause was the guest artist and the technical skill and control exemplified in his solo, *Storm Within,* music by Debussy, was thoroughly appreciated.

• LOS ANGELES, Calif. — Edith Jane School of Dance announces the addition to her faculty for a special summer course of Ricardo de Cardo, exhibition ballroom dancer who will teach all forms of ballroom dancing.

•

Norma Gould presented her students in her annual recital on June 17 and 18. An innovation was the presentation of the ballet *Coppelia* for the first half of the program, danced by the younger students. as a means of acquainting them with the music written especially for ballet, and to instill appreciation of traditional ballet. The role of Swanilda was danced by Barbara Lee Behymer, grand-daughter of L. E. Behymer.

•

Lester Horton conducted a special Master Course at the summer session of the University of Southern California from June 17 to July 28.

•

The Jooss-Leeder School of Dance, under the direction of Paquerette Pathe, presented a lecture-demonstration for the Youth Division of the Los Angeles Jewish Community Council, on May 28.

•

Le Petit Salon of Hollywood presented a joint recital by Kurt Metze, dancer, and George Miller, pianist, in Sierra Madre, June 18.

Corinne and Ray Leslie presented the pupils of their Van Nuys studio in a complete musical comedy, called *Rhythm Save the King,* June 2.

•

Rosemary Lick, pupil of Trinidad Goni, recently appeared in a Television broadcast originating in Hollywood.

•

Lester Shafer and Carlo Nilson danced special numbers in the light opera, *The Cat and the Fiddle,* at the Philharmonic.

•

Virginia Marvin, former dancer with the Mordkin Ballet, presented her students in recital June 10 at the Assistance League Playhouse.

•

ANDRE CHARISSE, brother of Nico, is coming to teach at the Charisse studio the latter part of August. Another brother, Pierre, is going to San Francisco to teach.

• EDMONTON, Alta., Canada. — The Mary Spankie school was destroyed when thirty firemen battled the three-hour, $45,000 mysterious blaze at the Tivoli Ballroom.

• JUNEAU, Alaska.—The Dorothy Stearns Roff Spring Dance Recital was greeted by an attentive audience May 26. The presentation was a triumph from start to finish.

• HAMILTON, Bermuda.—The School of American Ballet held its second annual six-weeks summer course from July 11 through August 18, at the Shelly Hall. Classes were under the direction of Vladimir Dimitriew. Among the instructors were Ludmilla Shollar, Kyra Blanc, Anatole Vilzak and Lew Christensen, all members of the regular faculty in New York City.

•

Mme. Smith of the Bermuda School of Dancing and its Relative Arts taught two weeks at the Lee Winter Camp, Hedgesville, W. Va. Her annual recital was presented in May before she left Bermuda.

• VEDADO, Cuba.—The beautiful costumes and stage settings for the annual recital of the Irma Hart Carrier students presented Monday, June 12, added a professional touch to the performance.

DO YOU KNOW YOUR DANCING?

(Answers to questions on pages 22-23)

1. *Les Sylphides, Carnival, Prince Igor, Scheherazade* and *Spectre de la Rose.*
2. The Radio City Music Hall Rockettes.
3. The Polka.
4. The Time Step and the Maxie Ford.
5. Vincente Escudero.
6. Leonide Massine.
7. Martha Graham.
8. Marie Taglioni.
9. Camargo—1730.
10. Ted Shawn.
11. No. It was not performed as a ballet until after his death.
12. Glatzanouv, Adam, Delibes and Minkons, Glatzanouv, Adam.
13. Her father was Italian and her mother Swedish.
14. In Vienna, 1822, in the ballet *Reception d'une Jeune Nymphe a la Cour de Terpsichore.*
15. Marius Petipa.

Reading from left to right: EDNA STIPANO *of the Gertrude Blanck School of Dance & Radio, Schenectady, N. Y.;* MASCELYN LARKIN, *student and daughter of* EVA MATLAGOVA, *Russian School of Physical Training and Dancing, Tulsa, Okla.;* AUDREY PARO *of the Rita Willoughby Caswell School of Dancing, Amsterdam, N. Y. Second Row*: MARJORIE LEE *and* CAROLYN SCHUSTER *of the Remington School of Dancing, Providence, R. I.; J. L. Wheeler, Jr., of the Joveta School of Dance, Texarkana, Ark.-Tex., now in New York to appear on Major Bowes Amateur Hour; and extreme right*: DOLORES JEAN MARTIN, *seven year old pupil of the Morgan Studio of Dancing, Fairmont, W. Va., who demonstrated for* JOE PRICE *at the Jack Manning Course, New York City.*

The Ballroom Observer

by

Thomas E. Parson

A FORUM OF SOCIAL DANCE

WHAT changes the years do bring! Back in the gay nineties it was considered nothing less than shocking—and sometimes disastrous—for a gentleman to collide, inadvertantly or otherwise, with that part of the feminine attire modestly referred to as the bustle. But in 1939 the high spot of any well conducted ball will be that period in which occur organized attempts at knocking loose from its moorings that particular piece of milady's excess baggage. Yessir! *Boomps-A-Daisy,* England's latest contribution to an already long list of dance games (by the way, whatever became of the *Chestnut Tree?*) may well be the answer to "Why is a bustle?"

Boomps-A-Daisy is called by its originators, M. Pierre and Doris Lavalle, the "new old-fashioned party dance." Its words and music, by Annette Mills, were catchy enough to prove a mild sensation among those fortunate enough to be in the lines when the dance was introduced by Dorothy Norman Cropper at the DMA convention. Overheard were remarks to the effect that England's previous contributions, the *Lambeth Walk,* etc., were not to be compared with the "Bumps" for real and hearty fun. Most of those taking part in the demonstrations wouldn't have recognized a bustle had they actually been "boomped"' by one. but they liked the idea just the same.

The description of *Boomps-A-Daisy* is herewith published in consideration of those unable to attend the various conventions, and through the courtesy of the London *Dancing Times,* in which it first appeared a few months ago. The music, (with illustrated description) which has not yet been published in America, can be obtained from Thomas Parson. 1776 Broadway, New York, at $1.00 per copy.

BOOMPS-A-DAISY

Arranged by Monsieur Pierre. (3/4 time)

1st meas.—Partners face each other, gentleman facing wall. On first beat clap each other's hands (gentleman's right against lady's left and vice versa) and shout "HANDS!"

2nd meas.—In same position as above, partners slap their own knees on first beat and shout "KNEES!"

3rd meas.—Turning about ¼ to Left the gentleman "bumps" his right hip against lady's left hip. The lady had turned about ¼ Right. As the bump is made on first beat shout "BOOMPS!" and on third beat shout "A."

4th meas.—Turning back to original position, lady and gentleman bow to each other, shouting "DAI" on first beat and "SY" on third beat.

5th meas.—Gentleman steps to left side on left foot on first beat. On second and third beats he swings his right leg across his left. The lady, facing gentleman, does corresponding movements, stepping to right side on right foot and swinging left leg.

6th meas.—Gentleman steps to right side on right foot on first beat. On second and third beats he swings his left leg across his right. The lady, facing gentleman, does corresponding movements, stepping to the left side on left foot and swinging right leg.

7th and 8th meas.—Gentleman commencing with left foot, moves forward in line of dance on first beat of 7th meas., dances six steps of reverse (left) Waltz turn on his own to finish facing partner. Lady dances six steps of natural (right) Waltz turn, commencing with her right foot and moving forward in line of dance to finish facing partner. At end of 8th meas. the lady and the gentleman should be facing each other as in starting position, (beginning of 1st meas.).

9th, 10th, 11th, 12th meas.—Repeat 1st, 2nd, 3rd, and 4th meas.

13th, 14th, 15th and 16th meas.—Lady and gentleman dance four meas. of old-fashioned Waltz natural turns. NOTE: The gentleman should begin his old-fashioned Waltz with the left foot.

DOROTHY NORMAN CROPPER *and* THOMAS RILEY *as they presented Boomps-A-Daisy at the DMA convention.*
—Jay Seymour

ANNETTE MILLS, *composer of the famous Boomps-A-Daisy with her French partner,* ERIC CAZIN-FOSTER. *Reading top to bottom, the dancers exclaim: "Hands!" "Knees!" "Boomps!" "-a-Daisy!"*

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DANCING AROUND THE WORLD
by Arnold Haskell
NEW YORK: DODGE, 1938—Price $3.00.

Several years ago, Arnold Haskell popularized the term "balletomania" by writing the story of his obsession. Now, after many years in which ballet has enjoyed a phenomenal success, Haskell feels that the period of balletomania is over, that ballet must literally take inventory of itself as an art.

Last year when asked to accompany the newly-formed deBasil company on an Australian tour in order "to explain, criticize and popularize contemporary ballet," Haskell welcomed the trip as an opportunity to bring him closer, yet apart from the ballet.

"It was essential," he felt, "to leave the London scene for a while to view ballet in perspective and to weigh up all that had occurred in the past five years."

This book, therefore, is not only a first-hand account of Haskell's 30,000 mile tour with the deBasil company in Australia and America, but also a very timely critical analysis of the status of contemporary ballet.

Those who relish back-stage gossip and intimate details of ballet life will particularly enjoy the first part of the book, which describes vividly the hardships, the clashes, the tragedies that are as much a part of a temperamental Russian company as the glamour viewed from this side of the footlights.

The last sections, entitled "Ballet in Perspective," should be read with serious thought by all genuinely interested in the ballet as an art-form. Haskell has actually forced himself to forget his emotions and to view ballet objectively, rationally, sensibly. Using the Russian Ballet as an object lesson, Haskell discusses the weaknesses of modern ballet in general. He laments the destructive effects of long tours on young dancers, the temperamental antagonism between executives, the frenzied speed with which new productions are prepared, the dearth of first-rate choreographers, the undistinguished decors, and the lack of good music.

And yet, Haskell is not entirely pessimistic. He has great faith in the young English companies and the promising Littlefield group. He does feel, however, that the future of the ballet lies in the development and support of national ballets, with permanent homes. Following a criticism of the ballet companies visiting London is a carefully prepared list of their repertoires.

Haskell's close observations, revealing opinions and wise suggestions make this swiftly moving narrative more than the account of a balletomane's trip. They present a challenge and a plea for balletomanes to forget their hysteria and to become thinking ballet patrons.

●

A BIBLIOGRAPHY OF DANCING.
Second Cumulated Supplement 1936-1938.
Compiled by Paul David Magriel.
H. W. Wilson Company, N. Y.
62 pp. $1.15.

This is a classified list of recent material compiled by Paul David Magriel, librarian at the American School of Ballet. The material is classified under eight main headings —General Works; History and Criticism of the Dance; Folk, National, Regional and Ethnological Dances; The Art of Dancing; Ballet; Mime and Pantomime; Masques; Accessories, etc.

Combined with the main volume this is an invaluable index to the writings on the dance.

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DANCE EVENTS REVIEWED

(*Continued from page* 16)

shown in this, their first west coast appearance.

There is really not a great deal of scope for the dancers in *Aida,* but they made the most of their opportunities as the priestesses in rather traditional aesthetic movements; the gay mischievous little black slaves; and the height of the performance in the triumphal last scene of the second act, when Catherine Littlefield, positively dazzling in gold paint, flanked by her brother and Thomas Cannon in inky black, danced the climax of an exciting scene.

The gold paint not only made her stand out in the midst of a colorful stage, but highlighted her movements to such a degree that they carried with remarkable clarity to the far reaches of the vast Bowl. Altogether it was an auspicious introduction of the ballet to Hollywood.

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LOOKING AT DANCE TEAMS

(*Continued from page* 11)

Pipe Cleaner Figures.

"For a human figure, take two wires and lay them together with one end ¼ inch lower than the other. This extra bit at the lower end will serve as a support for your tiny figure when later you stick it into a small board. The corresponding bit at the upper end may be bent over to indicate the head. Now, beginning about 3½ inches from the 'feet', twist the two wires together to form body and neck. Separate the two legs slightly at the hips; then take a third wire to form shoulders and arms. This wire will prove a trifle too long for good proportion, so you should snip off about ½ inch before you twist the center of it firmly around the first two, just below the 'neck'.

Fundamental Proportions.

Center of body falls at hips.

Length of legs equals body, neck and head.

Center of legs falls at knee, unless figure is up on toes in which case, lower leg must be slightly longer than thigh.

Center of arm falls at elbow.

In a 6-inch figure, shoulders should not be more than 1½ inch wide. Hips about ¾ inch."

Description for making figures and illustrations reproduced from The Sculptor's Way by Brenda Putnam through the courtesy of the publishers, Farrar and Rhinehart.

D. M. A. CONVENTION

(*Continued from page* 13)

was her first teaching experience since the days of Castle House, she handled the class most inspiringly. She was assisted by Alex Fisher of the team, Harrison and Fisher, who was her dancing partner at the World's Fair.

Entertainment features of the week were the President's Ball on Sunday night, with the traditional grand march and hearty welcomes. Marlynn and Michael, dance team from the Rainbow Grill and this year's faculty members, danced two numbers on a program which also presented the Boomps-a-Daisy by Dorothy Norman Cropper and Thomas Riley and two Castle dances by Donald Sawyer and Myrtle Doris Pettingale. Tuesday night was AMERICAN DANCER NIGHT with an all-professional program presented to 1,500 spectators. (The program with pictures of the performers appears on pages fifteen and sixteen.) Wednesday, with the exception of Mrs. Castle's class, the members were free to enjoy themselves at the Fair and Friday night was the occasion of the usual banquet with installation of officers. Miss Leona Mellen, of Galveston, Texas, was the installing officer.

During the Normal School an evening was arranged by THE AMERICAN DANCER at the Kamin Dance Galleries with Nadja and Gertrude Hoffman as speakers. The annual costume display was also a feature of the Normal School with various members and their students participating.

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TRAINING TALENT

(*Continued from page* 10)

In the *Technikum,* the dancer is trained not only as a performer but as *regisseur;* classes are also given in fencing and in piano playing by sight or ear; and study of musical form is included. Plastic anatomy is another most valuable subject. These are strictly professional training; to them is added the cultural phase.

This covers a range of history, political economy and economic geography, with the necessary basic history of the theatre and ballet, as well as the wider history of art and literature. The old charge that "the dancer had all her brains in her feet" can no longer be true in the case of these thoroughly trained artists. Their education is as exhaustive as any achievement in their profession or any social position may demand.

Both *Semeletka* and *Technikum* are open for about forty weeks of the year, beginning September 1. School weeks are made up of four days' work and two days' rest, making a six-day week. The hours are ordinarily from nine to five, broken by a two-hour lunch period. Three meals are provided each school day for those who need them. Together with some evening activity which provides stage training the actual hours of work per week range from twenty-one in the first year to thirty-two during the last three years in the *Technikum.*

The valuable evening practice is given at first on the private stage within the school, later at small performances, then on the stage of the Bolshoi Theatre. Thus the student-dancers gain that indefinable but irreplaceable "stage sense" which can be attained in no other way than through long experience. The finished student from the Moscow *Technikum,* therefore, is already an artist with three years of stage experience, so that the few with marked ability are already noted for stardom.

Although this thorough and long training is given to so many students, only about twenty pass annually out of the Moscow *Technikum* as completely finished dancers with highest honors. It is not desired, I am told, to produce more at present; twenty are sufficient to fill the ranks without causing displacement and without involving any unemployment. There is, of course, no theatrical unemployment in the Soviet Union, where 47,000 people work regularly in 500 theatres. As more new theatres open (150 were being built during the Second Five-Year-Plan) more dancers and actors will be

(*Continued on page* 32)

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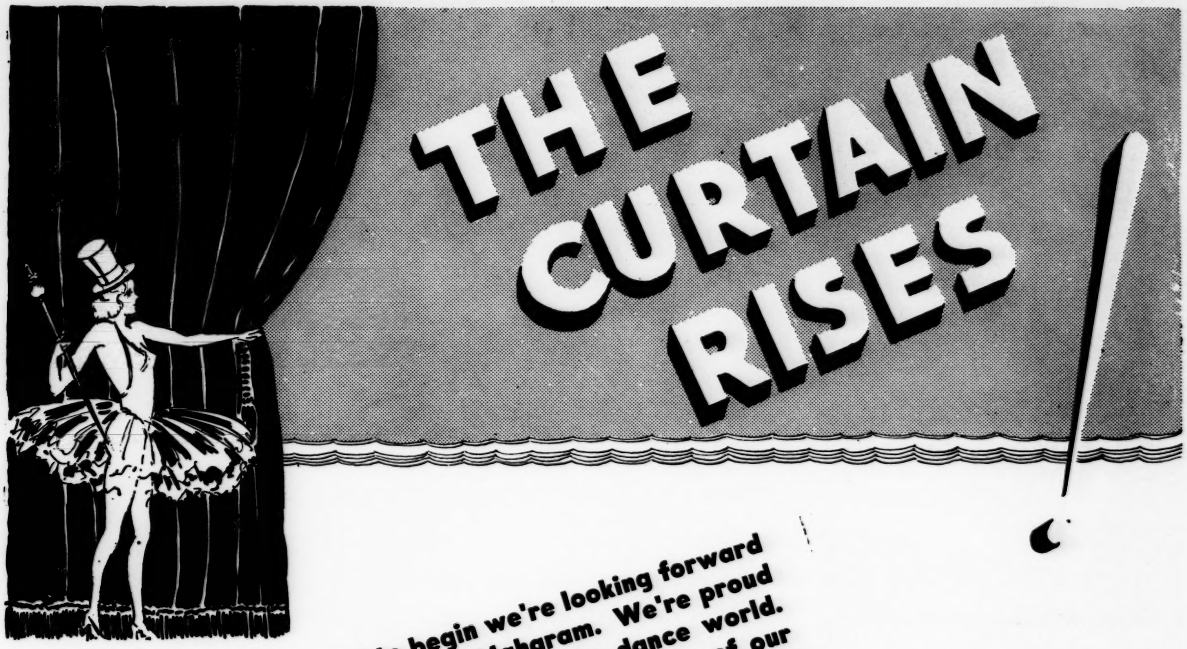

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TRAINING TALENT

(*Continued from page* 30)

required; all of them will find good jobs for life.

The sensible practice of extending professional training operates throughout the Russian theatrical world. Each company runs its own classes for its members; naturally, dancers are no exception, for they cannot afford to cease constant practice. Hence in the Moscow Academy one may see a prima ballerina taking a lesson from the director or another leading teacher, which adds to the normal routine of the *Technikum* and maintains constant interplay between theatre and school. In addition, the dancer, freed of all economic restrictions, is left to concentrate mainly on development of her art.

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Professional Subjects of Practical Course	1st Year Course Number of Hours	2nd Year Course (each 4 days)	3rd Year Course
1. Stage experience	8	8	8
2. Character	2	2	2
3. Support	2	2	2
4. Eccentric and grotesque	1	1	1
5. Acting and mime	2	2	2
6. Experience of production	3	3	3
7. Ballet *regisseur*	1	2	2
8. Fencing	—	—	2
9. Piano; sight and ear playing	1	1	1
10. Analysis of musical form	2	2	1
11. Plastic anatomy	1	1	1
Total	23	24	25
Cultural Subjects of Educational Course			
1. History of Soviet Union, etc.	3	—	—
2. Political economy	—	2	—
3. Economic geography	1	1	—
4. Leninism	—	—	1
5. History of Communist Party	—	—	1
6. History of Theatre and Ballet	1	1	2
7. History of Art	1	1	1
8. Literature	2	2	2
9. Military science	1	1	—
Total	9	8	7
Grand Total	32	32	32

THE "SEVEN-YEAR" SCHOOL *Semeletka*

Professional subjects of the course	Number of hours (each "week") in each of the seven years training						
	1	2	3	4	5	6	7
1. Technical dance	4	4	4	4	8	8	8
2. History of dance	1	1	1	—	—	—	—
3. Character work	—	—	—	1	1	2	2
4. Support	—	—	—	—	1	1	2
5. Practice *sur les pointes*	—	—	—	—	1	1	1
6. Rhythmic training	1	1	1	1	1	—	—
7. Plastic movement	—	—	—	—	—	1	1
8. Choral (group) dance	—	—	—	—	—	1	1
9. Make-up	—	1	1	1	1	1	1
10. Music	—	1	1	1	1	1	1
11. Physical culture	1	1	1	1	—	—	—
Total	7	9	9	9	14	16	17
Cultural subjects of the course (high school)	Number of hours per weekly session						
1. Russian language	6	6	4	4	4	3	3
2. Mathematics	4	4	4	4	4	3	3
3. Natural history	2	2	2	2	1	1	1
4. Geography	—	—	2	2	1	1	1
5. Sociology	—	—	1	1	1	1	—
6. History	—	—	1	1	2	2	2
7. Chemistry	—	—	—	—	—	1	1
8. Physics	—	—	—	—	2	2	2
9. French, German	2	2	2	2	2	1	1
10. Drawing and design	—	—	1	1	1	1	1
Total	14	14	17	17	18	16	15
Grand Total	21	23	26	26	32	32	32